

**CREATIVE**  
• •  
**METHOD•**  
•  
**• OLOGY**

# CREATIVE METHODOLOGY

## INTRODUCTION

In this course, you will explore the creative process through one project in four parts. Firstly you must choose an object, for example, shoe, tree, gemstone or car. You will use this chosen object as a subject in order to create four A4 presentation boards through which you will explore fundamental design principles. These are:

- **Colour and Shape**
- **Materiality and Composition**
- **Form and Construction**
- **Photography and Scale**

### > Colour and Shape



Ollie Ferrier 2019



Alesha Bowen 2019



Maggie Holmes 2011

### > Materiality and Composition



- Explore different types of materials
- Consider materials that might relate to your subject directly or indirectly
- In a small tile explore composition.
- Consider the overall layout / curation of your tiles.

### > Form and Construction



- A 3D form of your subject
- It can be literal
- You can focus in on a more detailed aspect of the object
- You can make it abstract.

### > Photography and Scale

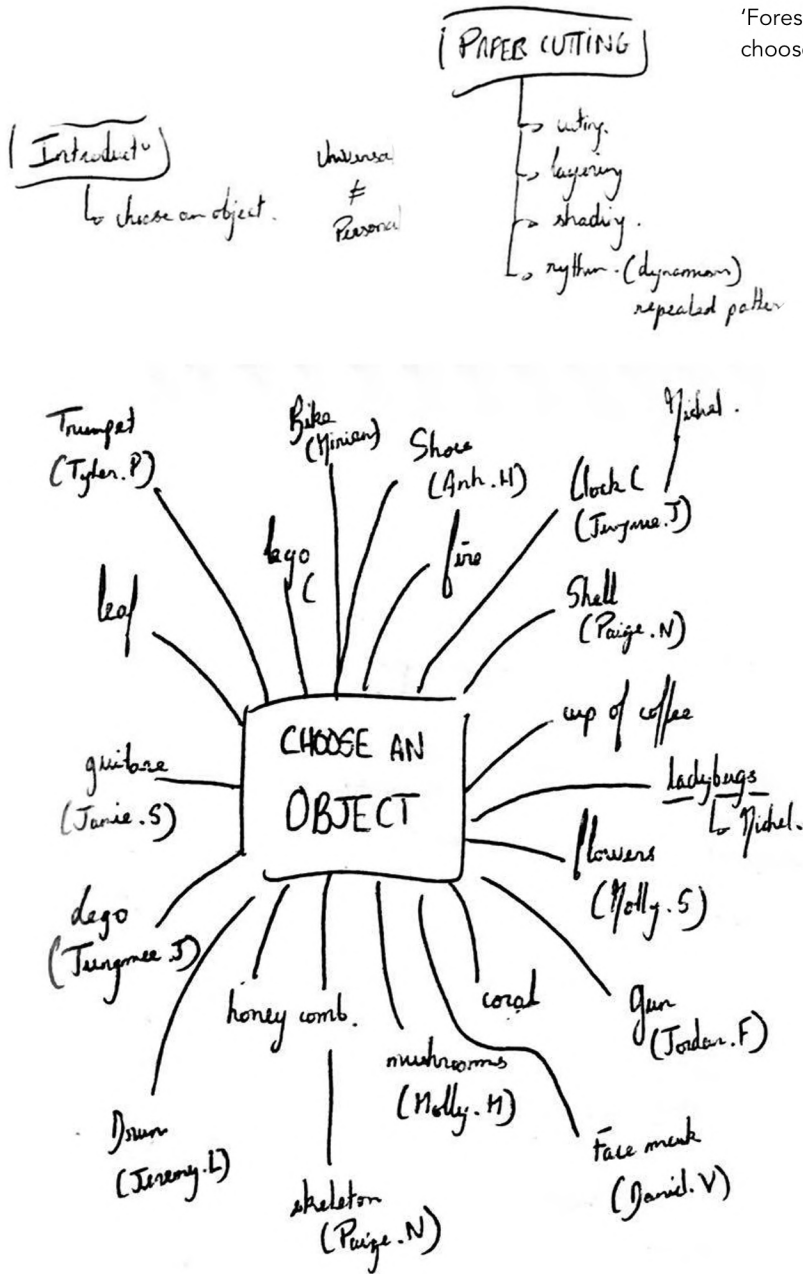


- Using the 3D model you are to explore photography.
- Zoom in and photograph a detail up close.
- Play with lighting
- Think about how abstract you can become but still have your photograph represent some aspect of the form of your model.

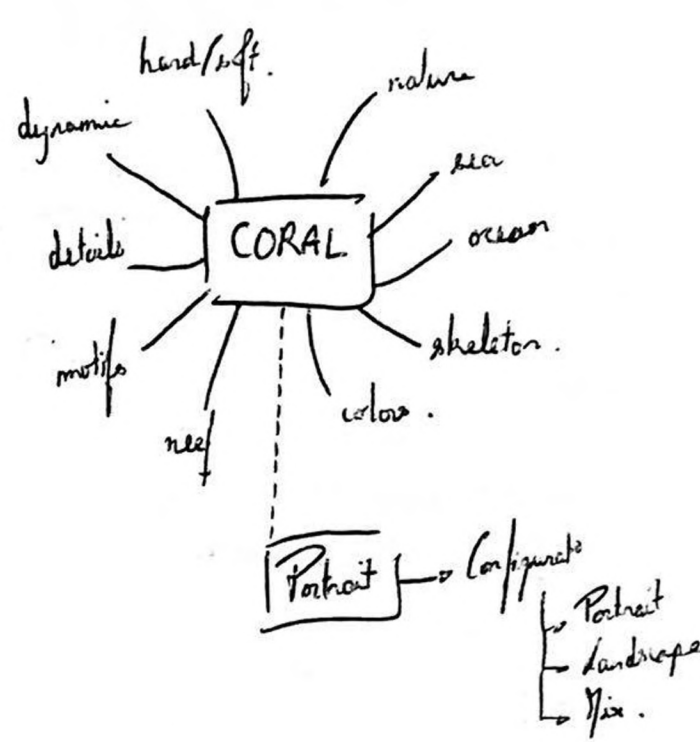
# CHOOSE AN OBJECT

BRAINSTORM

First thing you need to do is decide on an object to become the subject of your presentation board. Try to choose something concrete, something that could be explored in the 4 ways that we have introduced. If you choose something that is too broad it could become difficult for example – 'Forest' is a very large broad subject, so you might like to choose 'Tree'



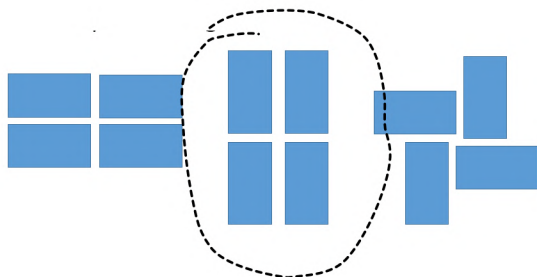
- ① Mind MAP
  - ② Download Upload on Teams.
  - ③ Formal relationship
  - ④ Color associations - link colours
  - ⑤ Visual prompts
- Palmino  
-> gold?  
Palbosa  
-> sporty.



You will also need to decide whether you want to work all landscape format, all portrait format or a combination of both. Choose one configuration and stick to it. This makes it easier to exhibit at the end.

# CHOOSE A CONFIGURATION

NOTES



I chose the configuration Portrait

- order
- simplicity
- organisation
- structure

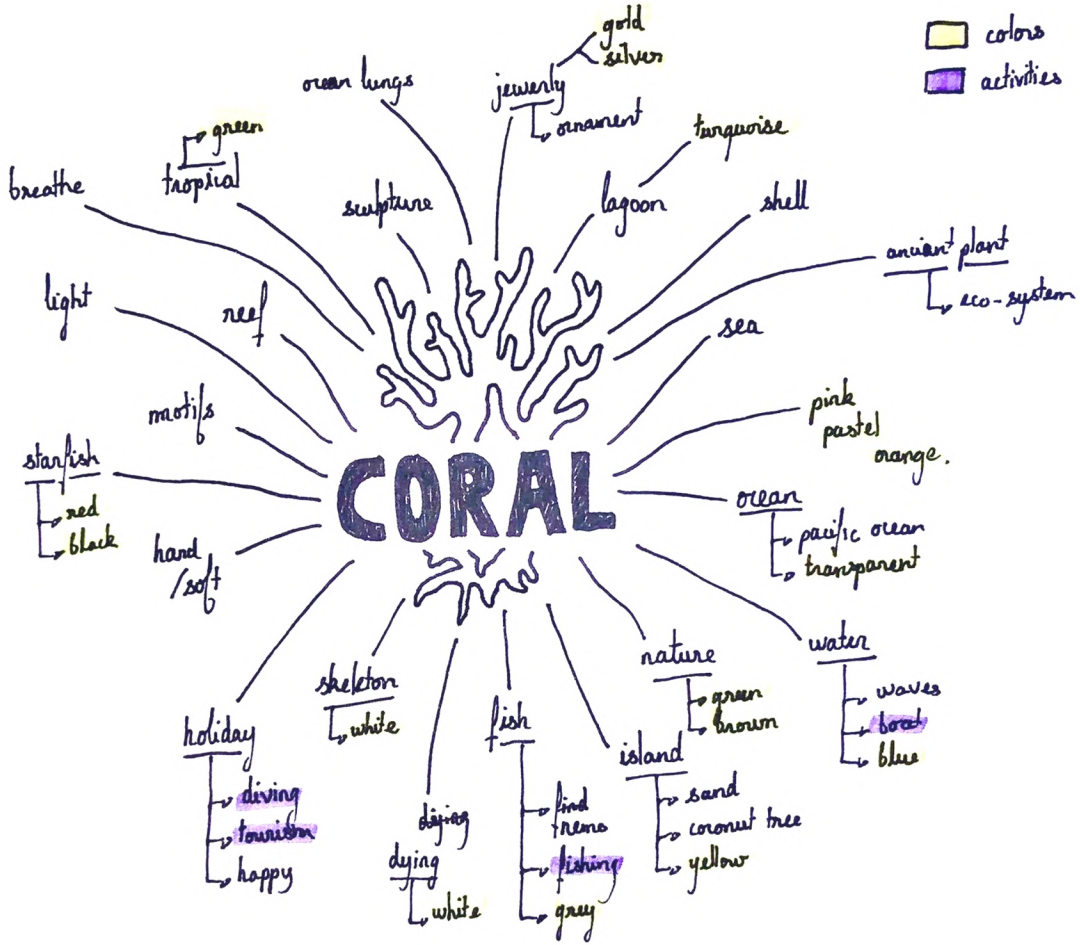
# IDEA GENERATION

BRAINSTORM

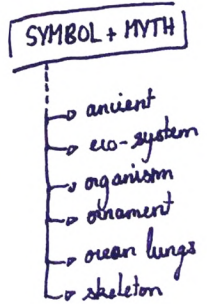
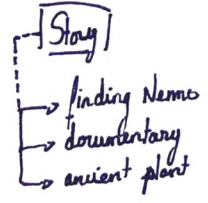
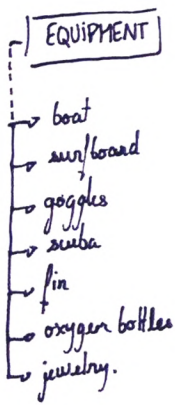
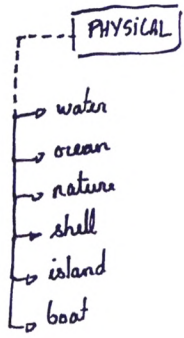
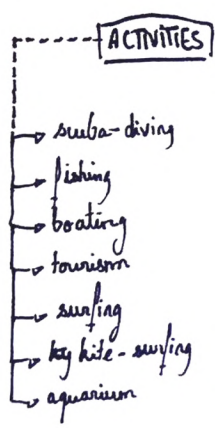
Idea generation is a vital part of creative methodology. When beginning a project, it is necessary to come up with many ideas, we call this idea generation. Also, during a project we sometimes "hit a creative wall" and may need to problem-solve or generate some new ideas. In class, we will use idea generation as a group to kick-start the creative process. Create a mind-map or brain-storm of your object. Explore every little association that you can "draw from".

**Group session :**

- Jungmee.J (Michel)
- Molly (had a little problem w/ internet)
- Ray.A



colors  
 activities

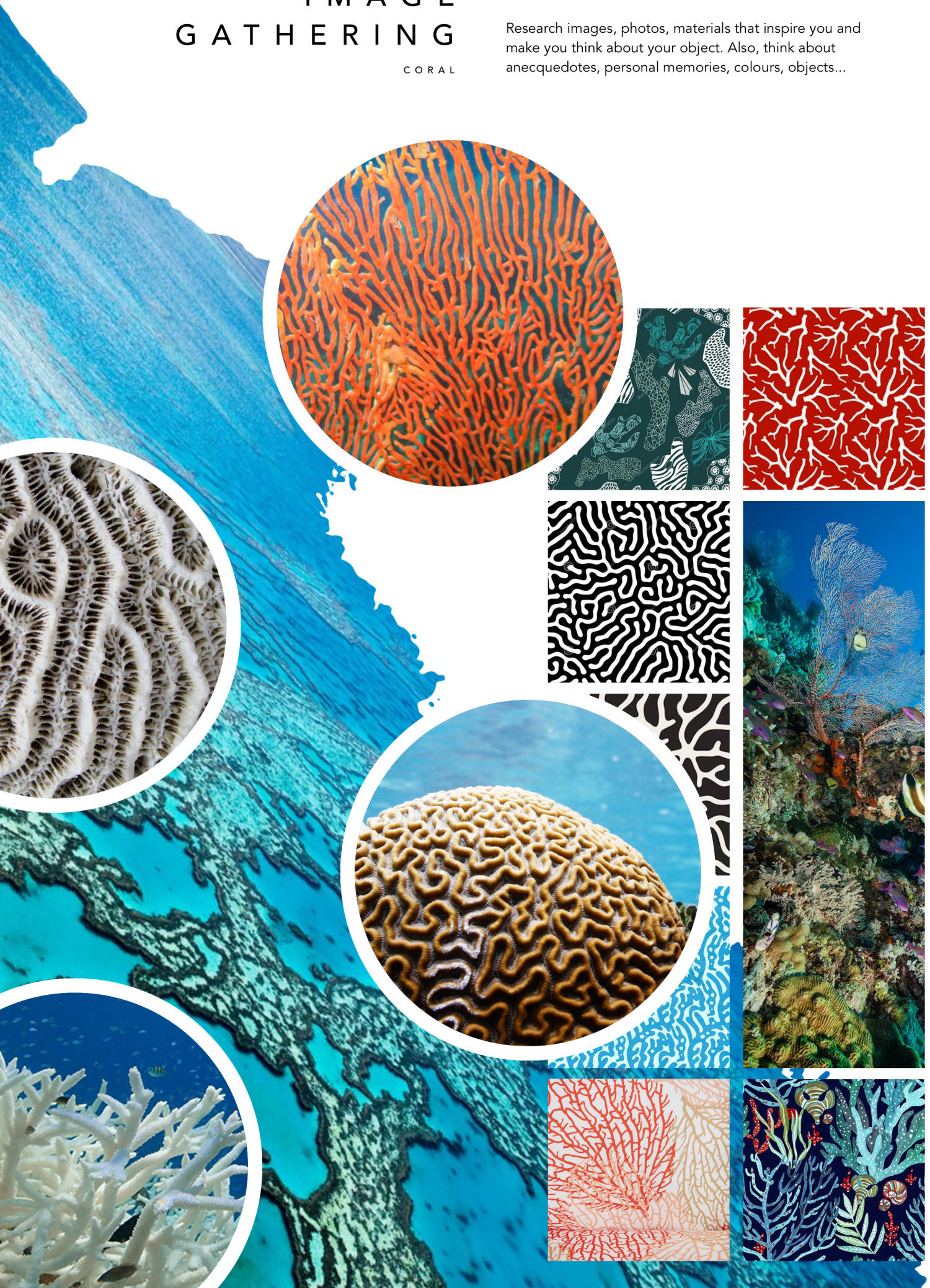




# IMAGE GATHERING

C O R A L

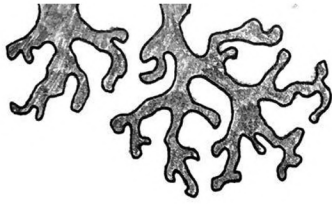
Research images, photos, materials that inspire you and make you think about your object. Also, think about anecdotes, personal memories, colours, objects...





# HOW PICTURES WORK

LECTURE BY HANNAH J



## THUMBNAILS

\* Choose keywords from the brainstorm.

- ancient
  - organism
  - skeleton
  - strength/fragility
  - random
  - dynamic/settle.
  - growth/expansion.
- Random
  - Unpredictable
  - Strong
  - Unique
  - Expansion

- ⑥ White/Black } background = less safer  
light/dark } safer
- ⑦ Pointed shapes = vulnerable / strong  
Curved shapes = comfortable / protect
- ⑧ Same colors / Similar colors  
Large objects = strong  
Small objects = fragile
- ⑨ Similar colors = associat.
- ⑩ Contrast = more realistic.

Four pictures work  
↳ by Molly BANG.

- ① Smooth, flat horizontal shapes  
↳ = stability / calm
- ② Vertical shapes  
↳ = exciting / active
- ③ Diagonal shapes  
↳ = dynamic / motion / tension
- ④ Upper half of a picture is a place of: spaciousness  
Top half of a picture is a place of:  
Bottom half of a picture is a place of:
- ⑤ Center = uninteresting  
Edges =

Annotations for the thumbnails:

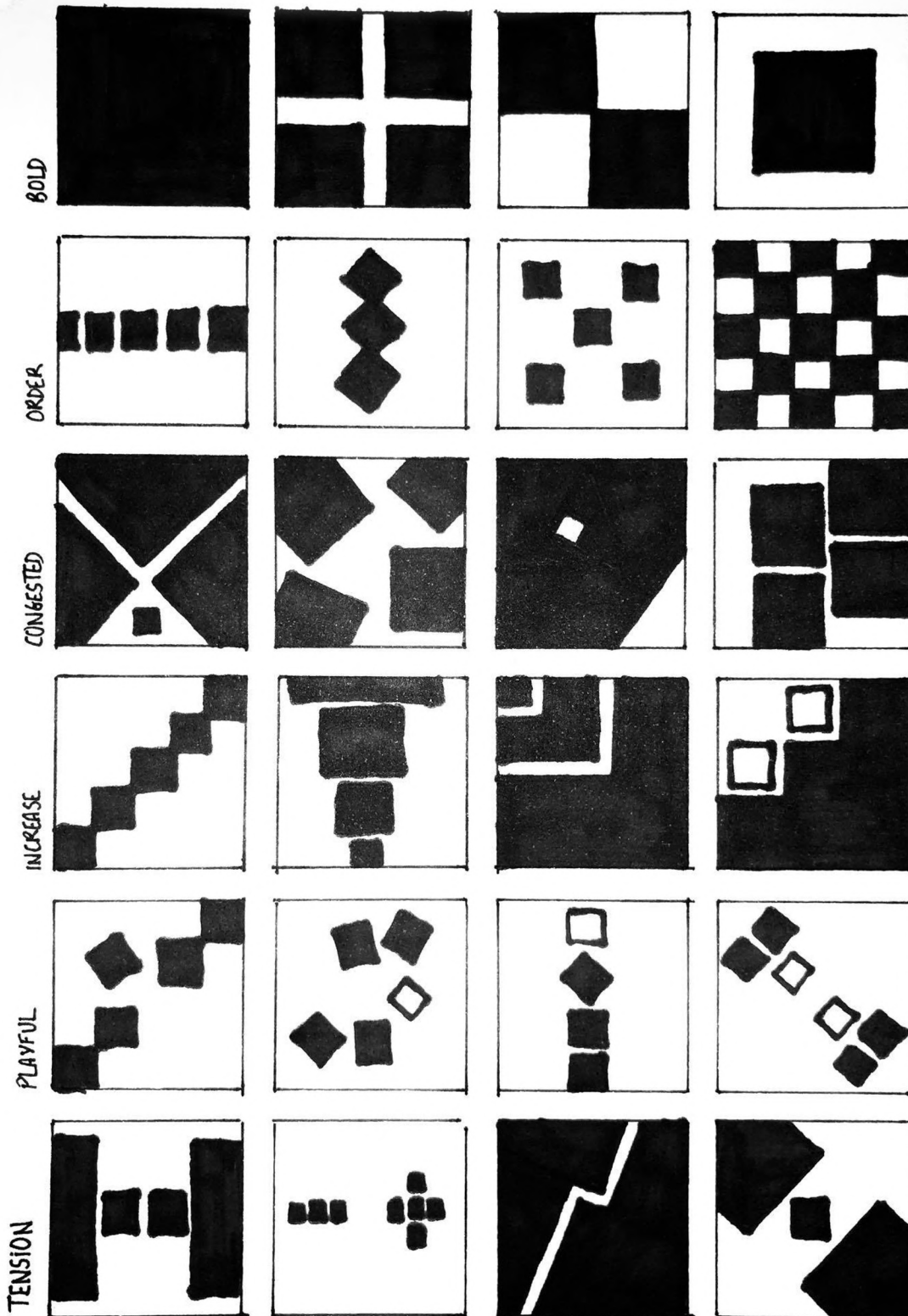
- 1st plan, 2nd plan
- Obj-center horizon 1/4
- Obj-center horizon 3/4
- view from top
- Vertical 50%
- Upper half dark, upside-down effect... (unnatural)
- Tiny little coral (vulnerable)
- $\phi = 10\%$
- Diagonal
- 50% upper top right
- Obj = 90%
- shaded/blended
- 50% bottom right
- 1st plan center
- 2nd plan center
- center curved.
- Macro/details 100%



# BLACK SQUARE

## EXERCISE

In this exercise, you will use the Molly BANG processes. Always using a black square, you will draw and interpret each word.





# COLOUR

LECTURE BY TOBY EGLESFIELD

## FAMOUS/INFAMOUS PIGMENTS



RED OCHRE  
75 000 BC



YELLOW OCHRE  
17 300 BC



EGYPTIAN BLUE  
2 200 BC



MALACHITE GREEN  
1 400 BC



ULTRAMARINE  
14th Century



SCHEEL'S GREEN  
1775



MANGANESE VIOLET  
1890

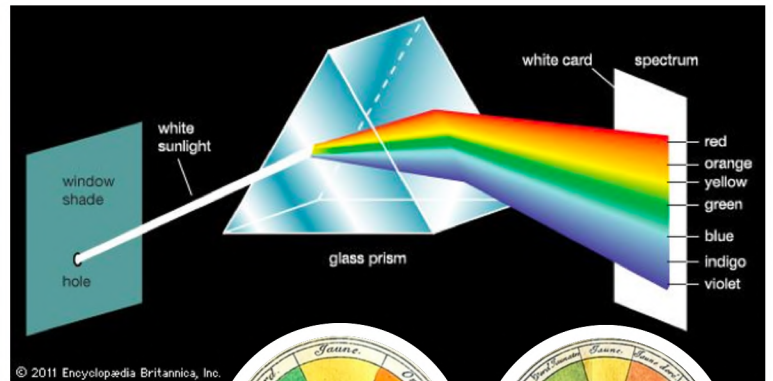


VANTABLACK  
2014

## ISAAC NEWTON

1 6 4 2 - 1 7 2 7

After Newton had used a prism to separate daylight and count seven individual colours, it appeared to him that, when considering colour-hue, this was a closed system. By taking the violet end of the spectrum and linking it to the red start-point, he thus created a convincing circle of colours.

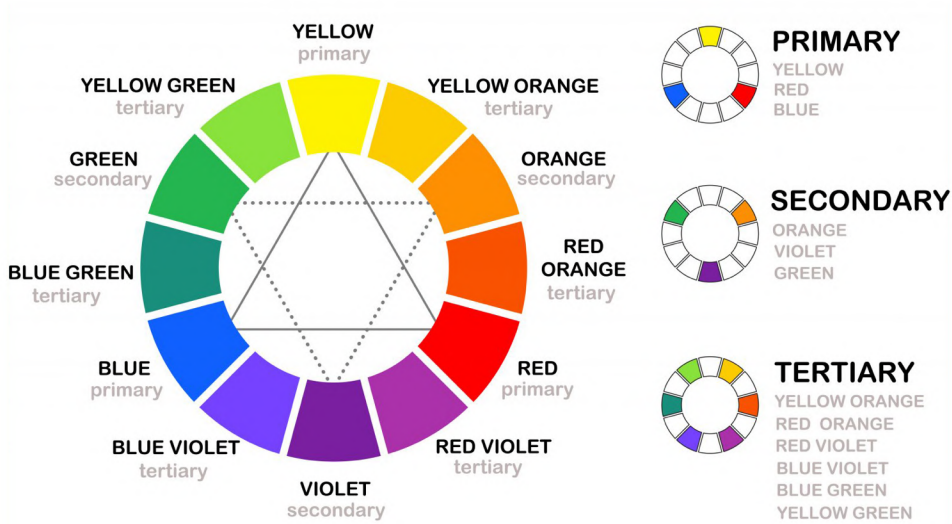


The rainbow used to have 5 colours - until 1704 when Sir Isaac Newton added orange and indigo to the list simply because he had a fondness for the supposedly mystical properties of the number 7.



# MODERN COLOUR WHEEL

LECTURE BY TOBY EGLESFIELD



## RGB: red, green, blue

### RGB color model

- Additive color model
- For computer displays
- Uses light to display color
- Colors result from transmitted light

Red+Green+Blue=White

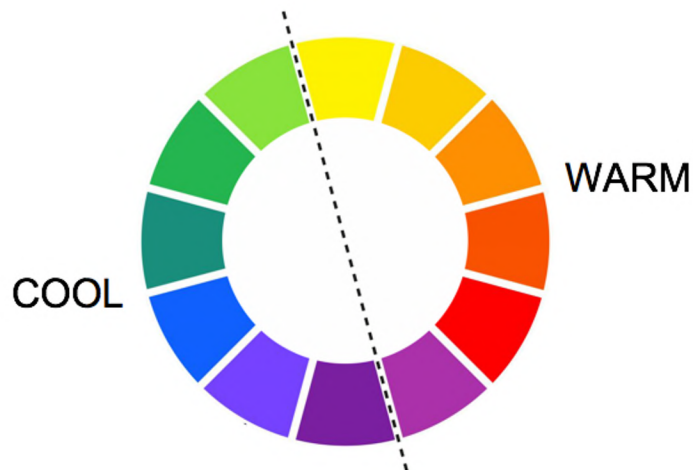


## CMYK: cyan, magenta, yellow, black

### CMYK color model

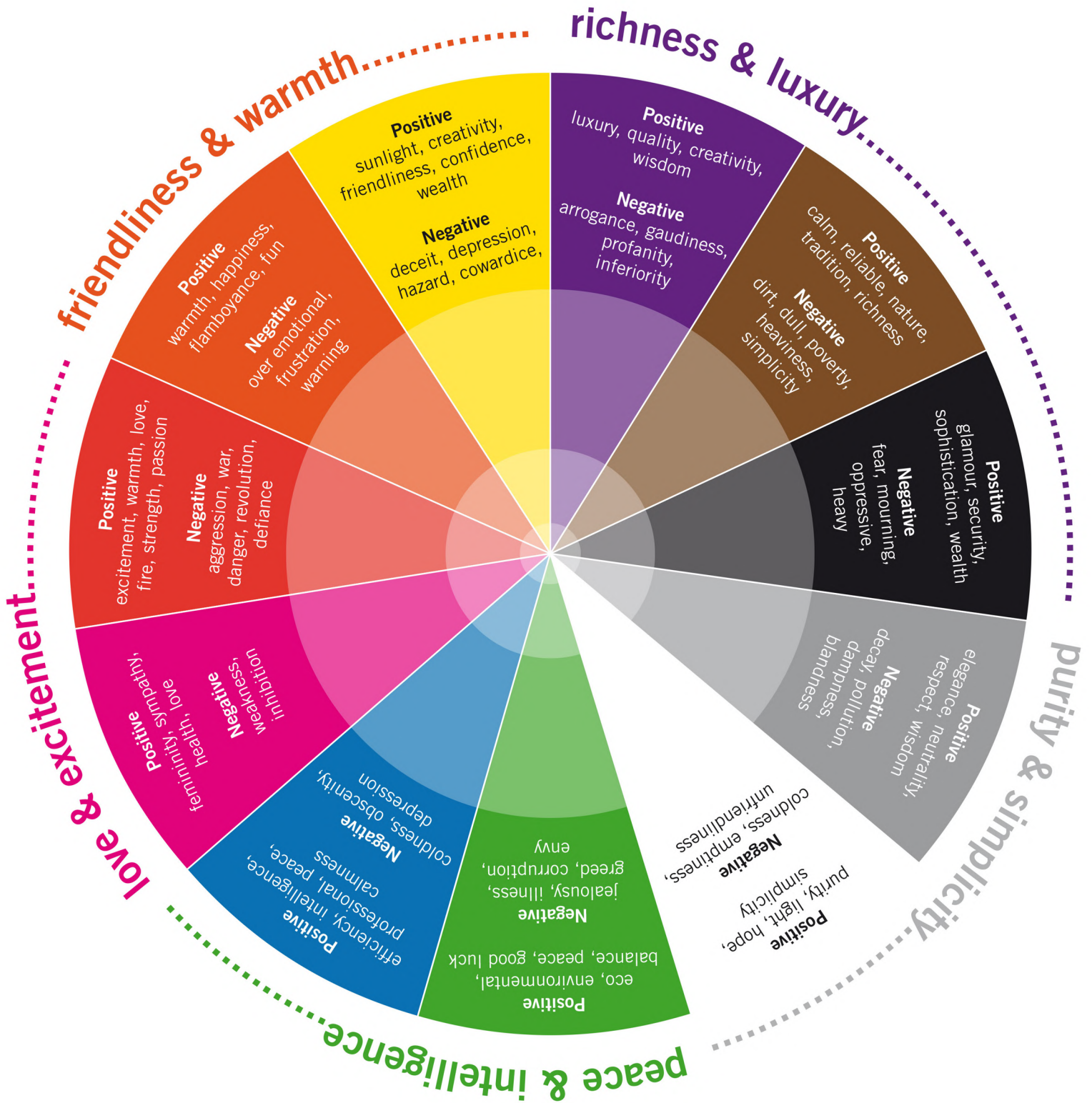
- Subtractive color model
- For printed material
- Uses ink to display color
- Colors result from reflected light

Cyan+Magenta+Yellow=Black



# COLOUR ASSOCIATIONS

LECTURE BY TOBY EGLESFIELD





# USE OF COLOUR BY BRANDS

LECTURE BY TOBY EGLESFIELD



## NAVIGATING THE COLOUR WHEEL



Hue



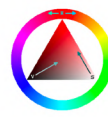
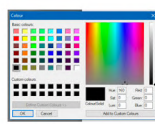
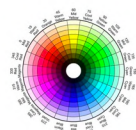
Tone  
(Saturation)



Tint  
(Brightness up)

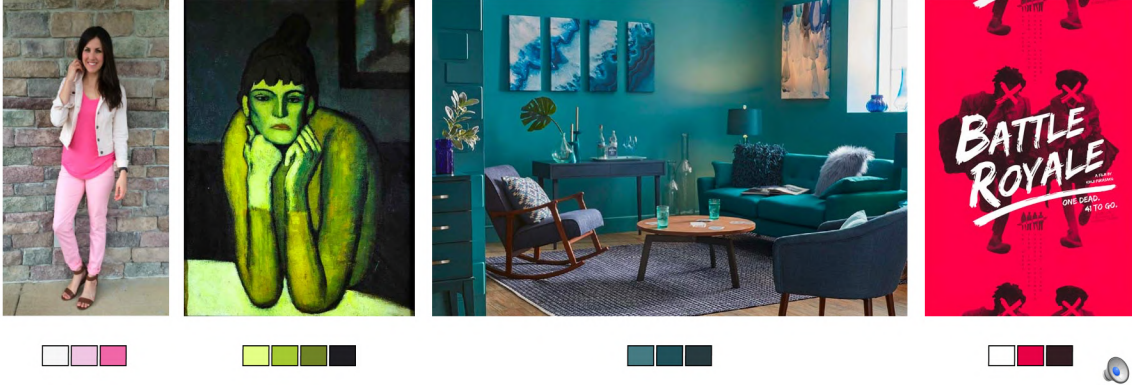


Shade  
(Brightness down)





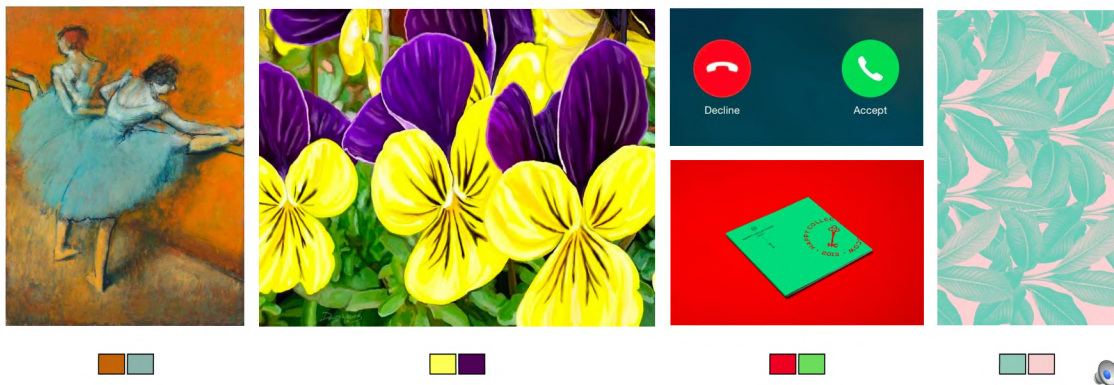
Monochromatic palettes: Tints, tones and shades of a single hue



Analogous palettes: Three or more neighbouring hues



Complementary: Opposites on the colour wheel



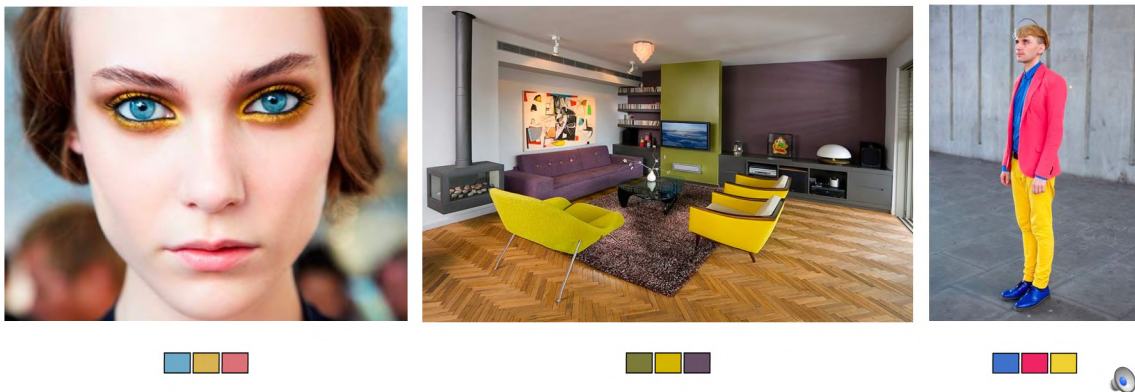




Split Complementary: A separated pair opposite a single colour

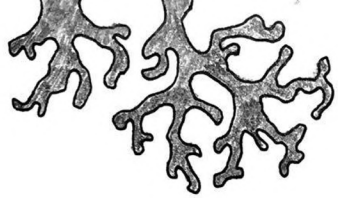


Triadic: Three colours evenly spaced around the wheel

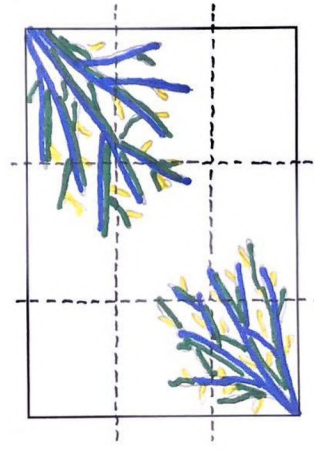
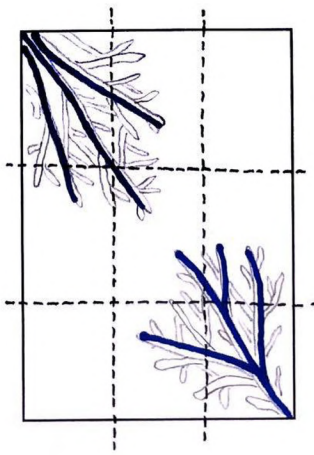
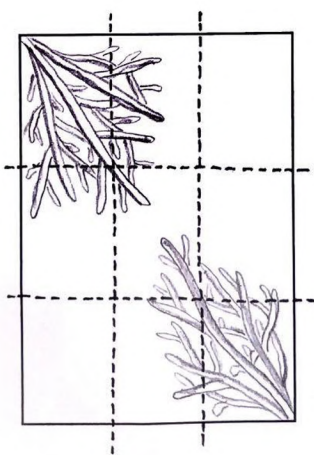
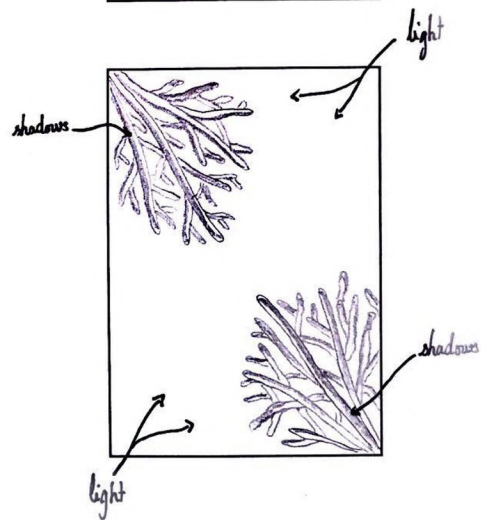
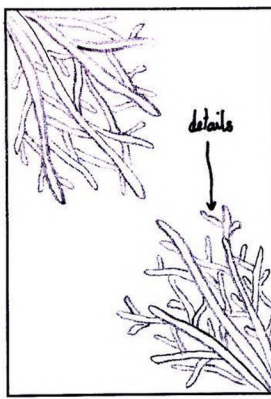
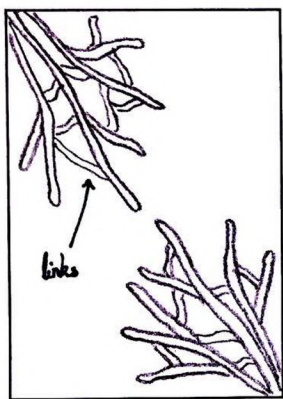
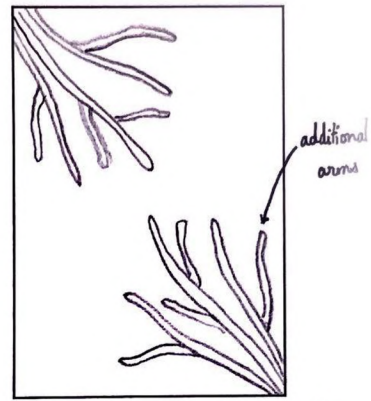
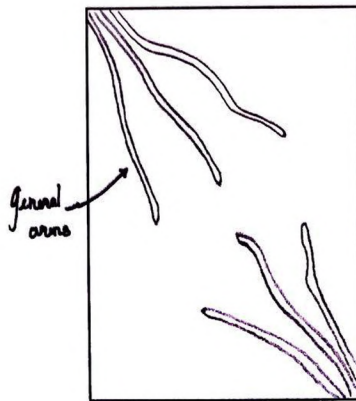
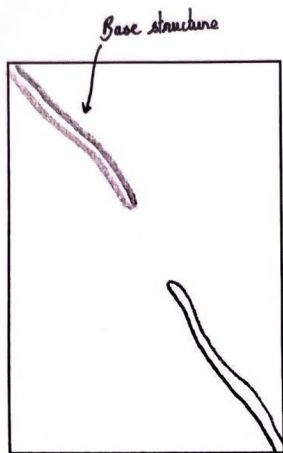


Tetradic Palettes: Rectangular or square complimentary pairs

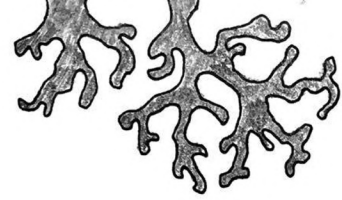




# THUMBNAILS







# PROTOTYPE 1



Tape the paper



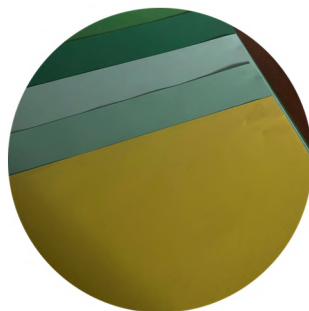
Start to cut from the inside



Gently remove



Play around with the patterns and place it in different ways to get layouts



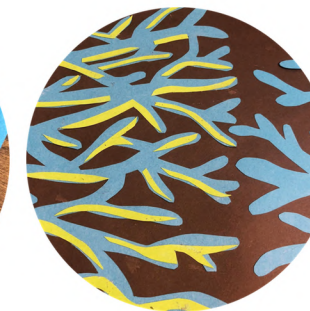
Compare colours



Place a tracing paper



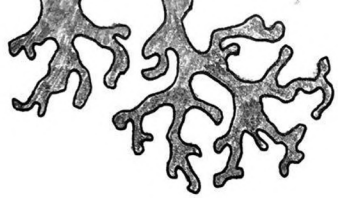
Create shadows



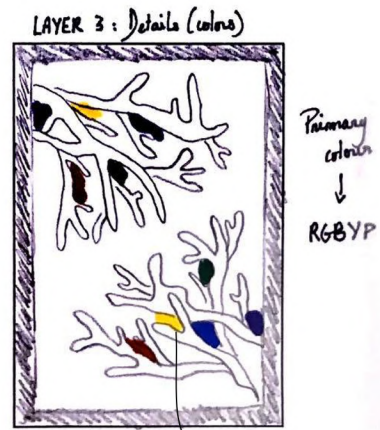
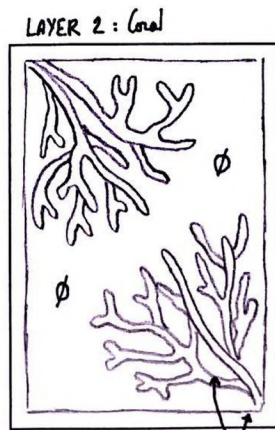
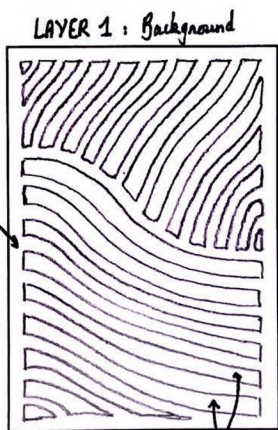
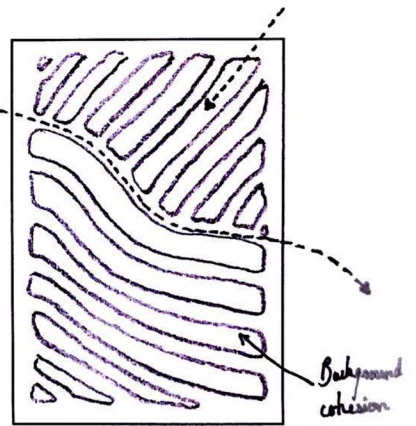
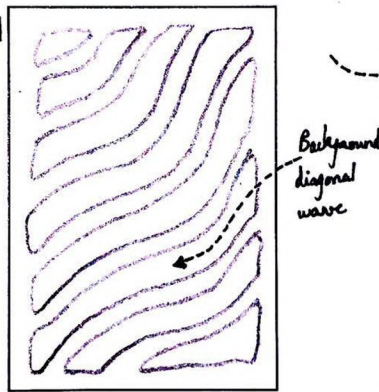
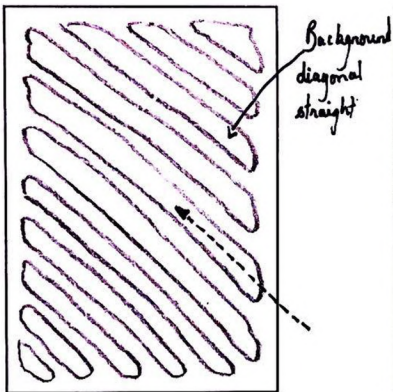
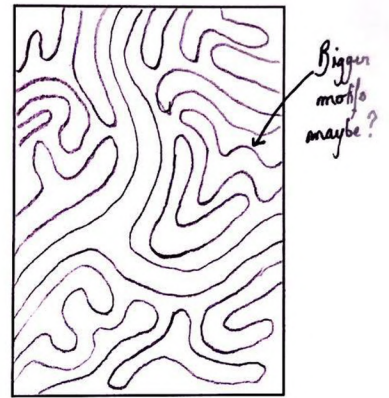
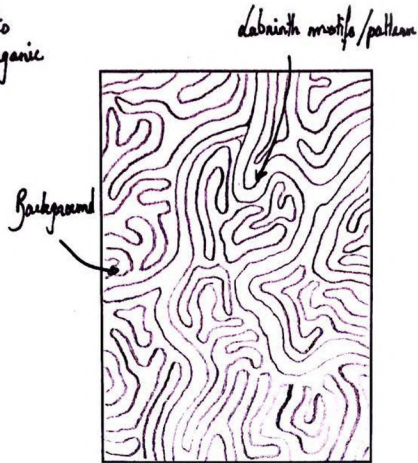
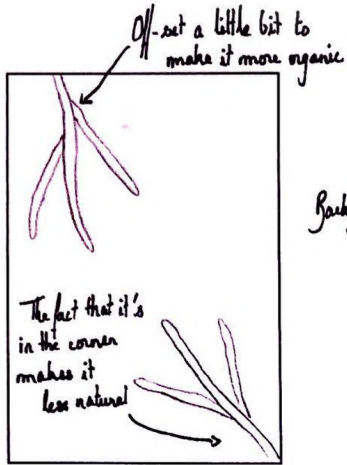
Paper cut and place the shadows







# THUMBNAI LS



I like the dynamic of this one

I want to add a little touch of cubism with the primary colours placed within the coral shapes.





## PROTOTYPE 2

### LAYER 1

The first layer (background) is composed of 2 papers :

- light cream color - virgin paper
- light yellow color - cut paper



### LAYER 2

The second layer is a single black paper cut with the coral shape and a black frame.

### LAYER 3

The third layer is all about details and a little touch of colours. This idea has been based on the Cubism. I use the **Primary Colours**.



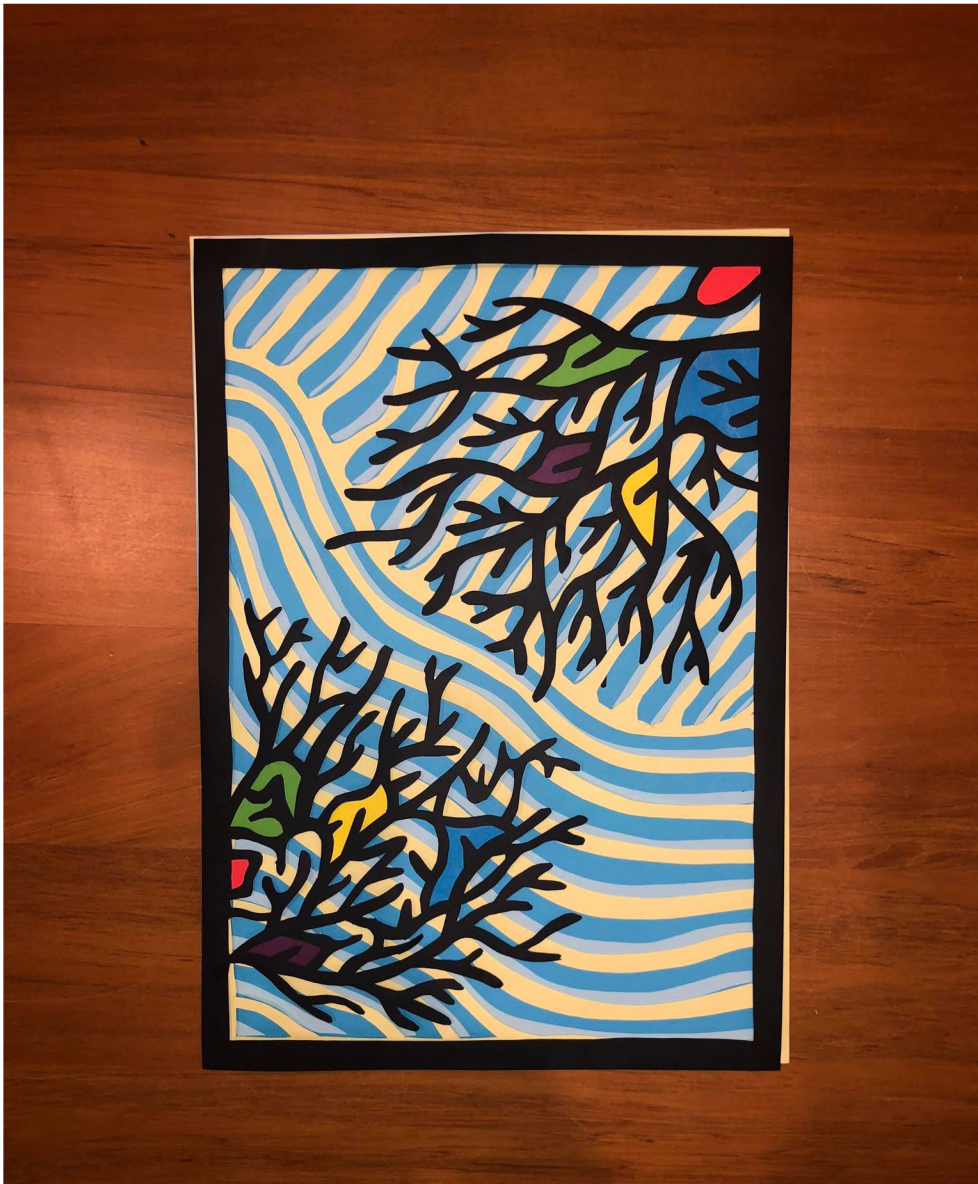


PROTOTYPE 2





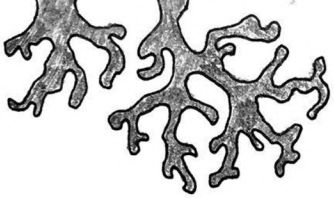
# PROTOTYPE 3



I tried to add a blue paper to create shadows but I'm not convinced, it's a bit too much...







23 April

# OTHER PROTOTYPES + FEEDBACKS



**Jungmee.J (Michel)** : "Interesting combination of colours. In my opinion, I prefer the green one, because it reflects well the nature".



**Toby.E** : "Maybe recreate the natural shadow on the bottom part only ?".



**Hannah.J** : "I think the black frame blocks the dynamic, may be better without".



PAPER CUT OUT  
PROJECT

## Coral



## REFLECTION

**Did you met your own standards ?**

Overall, my own standards have been met, even though I still have this feeling of dissatisfaction on a creative level.

**What were your goals for this project ?  
Did they changed ?**

My goals were to pay tribute to the Coral in an abstract way and not especially in a realistic way. Maybe in-between. To balance it, I was inspired by the cubism movement, with the lines and the slight touches of primary colours.

**What were some of the most challenging moments ?**

Selecting and matching colours was quite challenging to me, especially for the background. It could explain why I chose neutral/pastel colours for the background. I think it would have been too bulky if I had used a strong colour.

**What is the most important thing I learnt, personally ?**

Knowing that I was going to have a lot of details to cut, as the coral motifs are meticulous, I knew that it would be challenging to me as I am not really patient. I learnt to focus and work patiently, and it was quite satisfying and relaxing in the end.



# MATERIALITY AND COMPOSITION

## GATHERING MATERIALS

The first step this week is to gather all as many materials as possible. What happens when you consider everything as a possible material? Look beyond bought materials, we are focusing on sustainable and innovate ways of re purposing what already exists. Once you have gathered all of the things you might work with you will begin developing your tiles. Follow the tasks below for the material gathering.

- > **Brainstorm**
- > **Scavenge materials**
- > **Organize / library**

TAPES



ROPES, STRINGS, RIBBONS



NEUTRAL materials



COLORED materials



METAL



WOOD



Other materials that might be related to Coral :

- Silver
- Shell
- Gold
- Pearl
- Nacre





# COMPOSITION

Composition is the arrangement of elements within a work of art.

LECTURE BY TOBY.E

"Learn the principle, Abide the principle, and Dissolve the principle.

In short, enter a mold without being caged in it. Obey the principle without being bound by it."

- Bruce Lee

## Visual Weight



Size



Colour



Contrast



Lighting



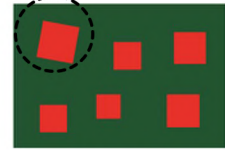
Grouping



Pattern



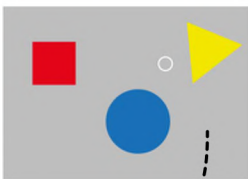
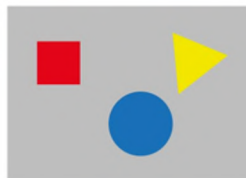
Shape



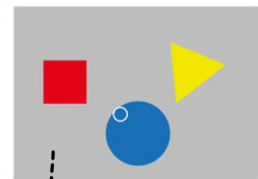
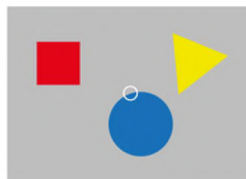
Orientation

Moving elements changes the position of the composition visual center

## Compositional centre



The further away from the center, the less balance



The narrow is the center, the more balance

# COMPOSITION

LECTURE BY TOBY.E

## Visual Tangents



Closed corner



Fused edge frame



Halved Shape



Fused Edge Shapes



Split Apex



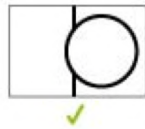
Antlers



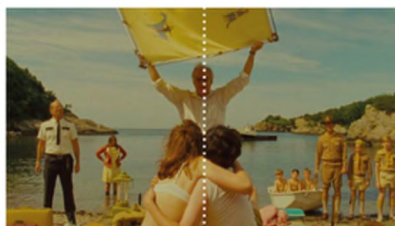
Stolen edge



Hidden Edge



## Symmetrical and centered subject compositions



[Perfect Symmetry Video](#)



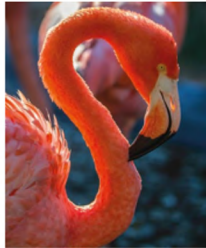
# COMPOSITION

LECTURE BY TOBY.E

## Leading lines



## S Curve



## Arabesque



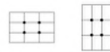
# COMPOSITION

LECTURE BY TOBY.E

## Eyes



## Rule of thirds



## Diagonals





# COMPOSITION

LECTURE BY TOBY.E

## Golden triangle



Sinister



Baroque



## Dynamic symmetry



[Dynamic Symmetry Videos](#)

## Depth of field

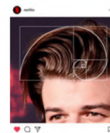


Narrow aperture

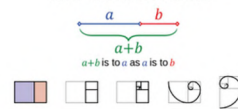


Wide aperture

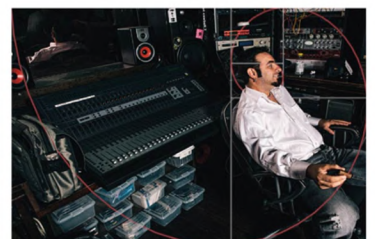
[Understating Depth of Field](#)



## The Golden Ratio



How Italians prove that the Golden ratio is everywhere



# COMPOSITION

PROTOTYPE

It's too bulky and the composition is not appealing. Too many details on the tile.

Although I love the texture and the color, I can't find a relation with the topic which is Coral.

The shapes are interesting, it makes me think about waves, but it's poor. Maybe add something.



I don't like this one

I like it !

I like the coral shape but the background does not let it shine.

I like the spirit of this one

I don't like the background, there is no interesting structure. However, I like the fabric idea representing anemone.

I like the abstract side and the colour.



# COMPOSITION

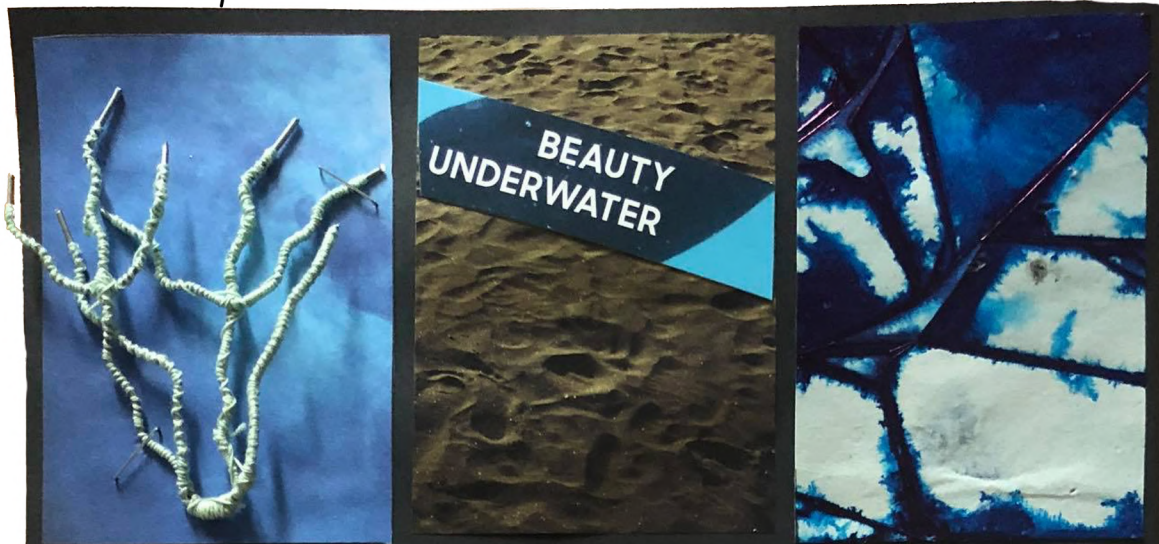
ANALYSIS

## TILE 1

I used sewing thread which I wrapped around wire. Then, I played with the structure to form a coral shape. The background comes from a magazine which was originally smoke.

## TILE 3

Still with a blue touch, the expansion of paint represents ocean. The uncalculated shapes are as random as the coral grows.



## TILE 2

I used a picture of sand with human footprints to show the trace of humanity on nature. The heading "Beauty Underwater" is a call leading to awareness.

# COMPOSITION

## ANALYSIS

### TILE 4

The gray vinyl background represents humans. It shows the authority and the control that human have over nature. The pink ribbon represents the fragility of coral, the brightness with its light shiny parts.

### TILE 6

These leaves are visually similar to underwater wildlife. The white paper is likely to be a plastic bag, which is one of the reasons causing coral death.



### TILE 5

The frayed beige fabric represents an anemone, a living element next to the coral. The coral represented by tree branches photographed in front of a pink background.



# COMPOSITION

ANALYSIS

## TILE 7

The background is the skeleton of a cardboard. The shapes made me think of the sand formed by the movement of the oceans. The wooden sculpture represents the coral growing upwards.

## TILE 9

These small wooden pieces represent DNA, structure, organization, life. I did not want to change the texture of the wood, in order to keep this idea of "natural".



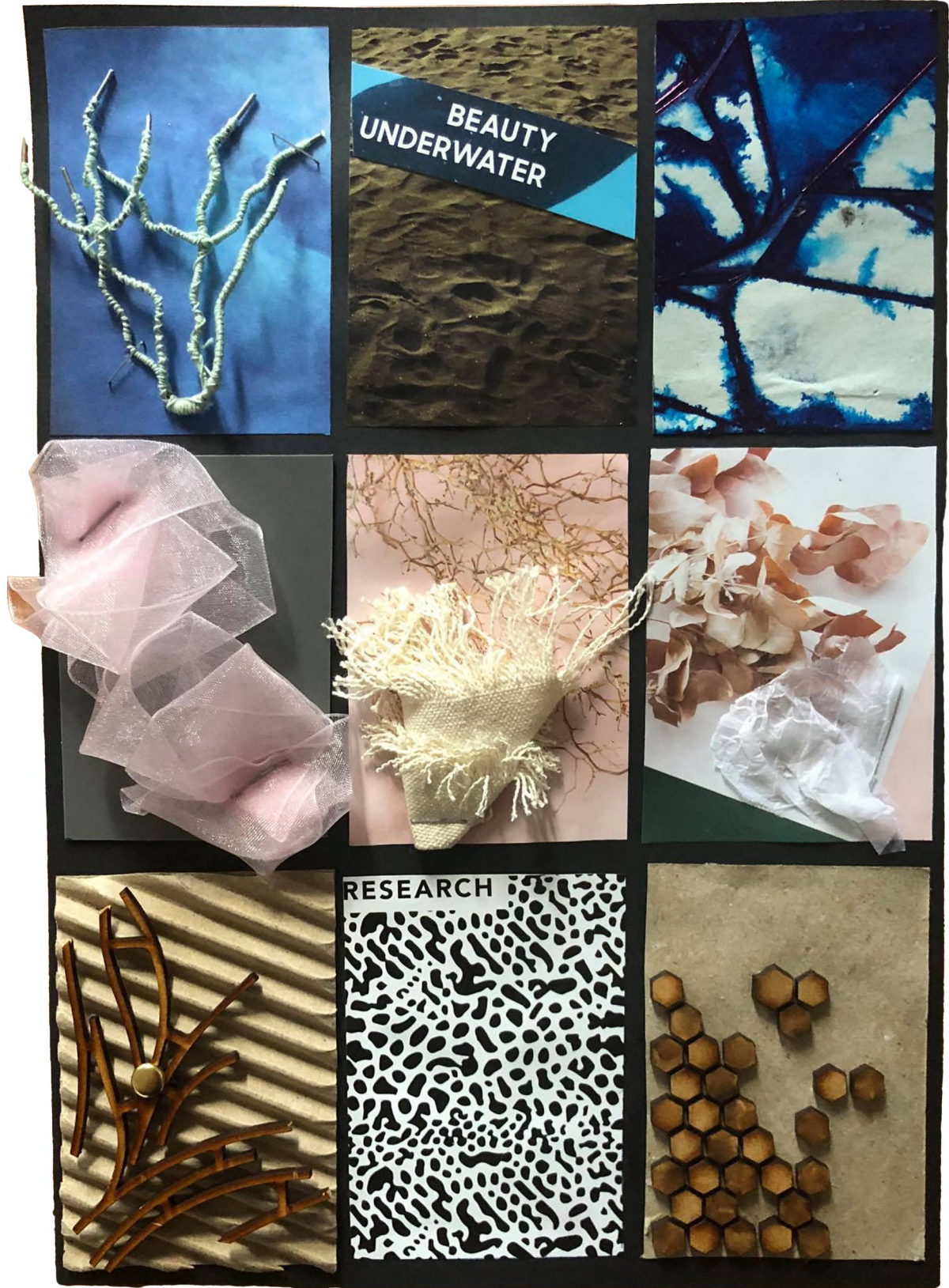
## TILE 8

These motifs come from a magazine. I like these kinds of bubbles, which are really similar to certain types of coral patterns.

The mention "Research" is a dedication to scientists who work hard to understand and protect the underwater world.

# FINAL COMPOSITION

9x9 tiles





# FORM AND CONSTRUCTION

## INTRODUCTION

For this presentation board you are to develop a 3D paper model. It does not need to be a direct representation of your object, rather it might express a certain aspect or essence of your object.

To help understand the basics of form and construction, you will engage in a range of activities and demonstrations. These include an exploration of the techniques associated with construction, tools and ways of working, as well as the principles that guide form.

This session is going to be spent experimenting and learning some paper engineering techniques. Lets not worry about your object for a moment and just have a bit of a play to get the feel for manipulating paper. There are many different ways to manipulate paper, it is a cheap and accessible material to use to develop anything from a rough 3D model to origami, to extremely intricate fine paper sculpture.

05. Geometric column

03. Curved Popup

01. Popup Cube

02. Popup Steps



06. Parametric form

04. Parabola



# 3D PAPER SCULPTURE

PROCESS



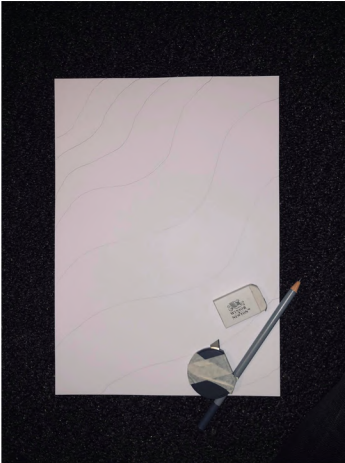
In this process, I have started to play around with the sculptures we made in class. I was more inspired by rounded lines than straight and pointy forms.

As a general shape, I wanted something that makes us think about the sea, waves, the movement and the dynamic of the water. It's the background of the Coral.



# 3 D P A P E R S C U L P T U R E

P R O C E S S



## Step 1

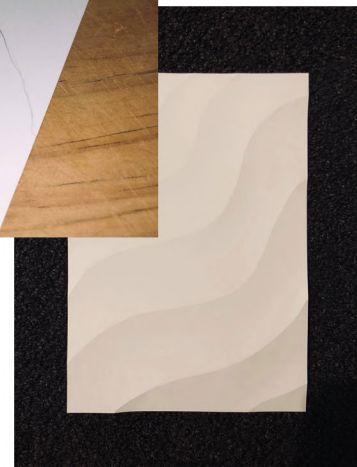
I humidified the paper with a sponge slightly wet.

I traced the lines with a pencil, and carefully went over with the cutter.



## Step 2

I erased the lines.



## Step 3

I pleated/folded the paper according to the lines.

## Step 4

I created a punch press tool with a piece of metal. I wanted the press 3/4 of a circle.

Also, I wanted to create a texture similar to the coral. That's why the edges are curvy and wavy.



## Step 5

I used a white pencil to :

- not stain the white paper

- push the points forward.

FINAL 3D PAPER  
SCULPTURE





# PHOTOGRAPHY & SCALE

PROCESS

In this set up, I wanted a back light to enhance the motifs from behind. The front light brings shadows.

Drying rack

Back light

Front light

Box to keep it level lol

Thread to hang the frame

Lenses

Camera  
Iphone X

I used this Macro lens

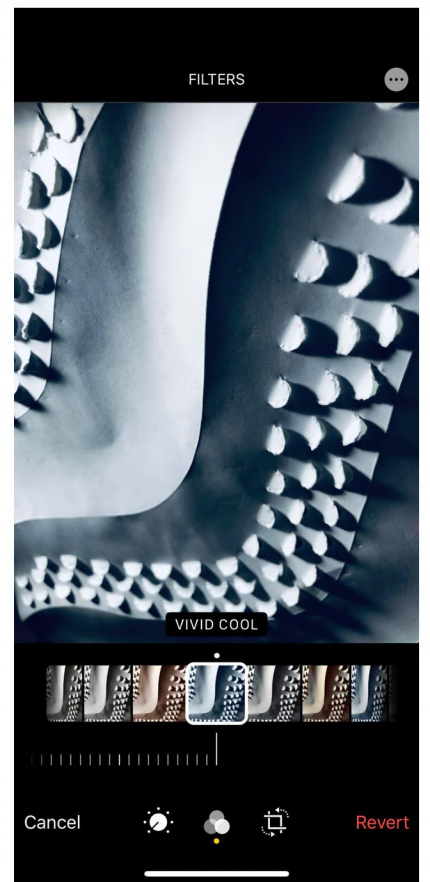
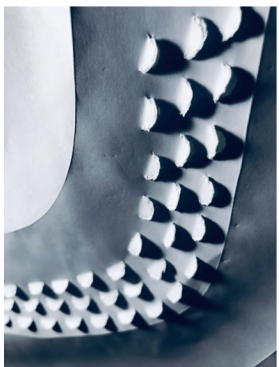


# PHOTOGRAPHY & SCALE

CONTACT SHEET



This two are my favorite. I love the curves and the perspective. The shadows are pretty strong and there is a kind of shade/gradient going from the top-left to the bottom-right.



I applied a filter called "Vivid Cool" directly on my phone. I added some contrast as well.

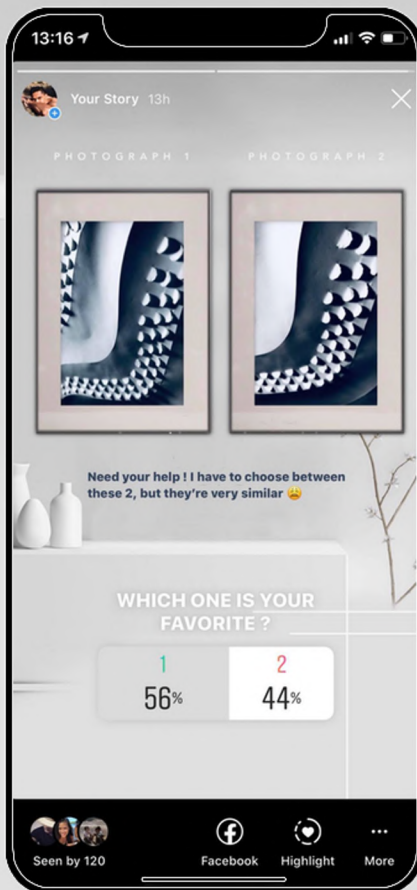
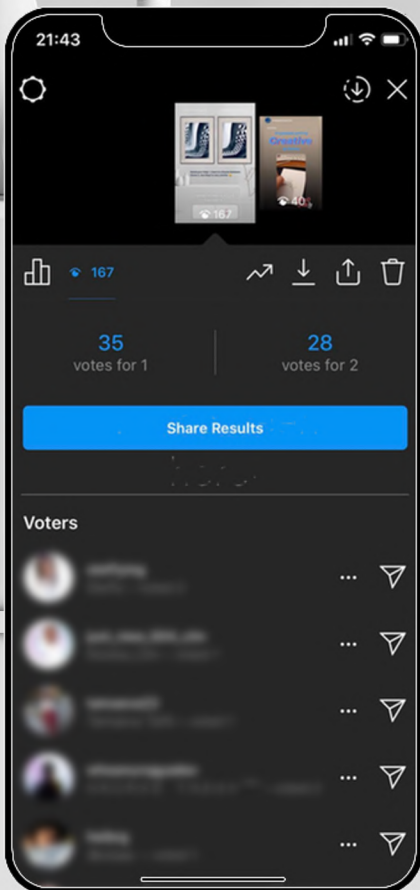


PHOTOGRAPH 1

PHOTOGRAPH 2

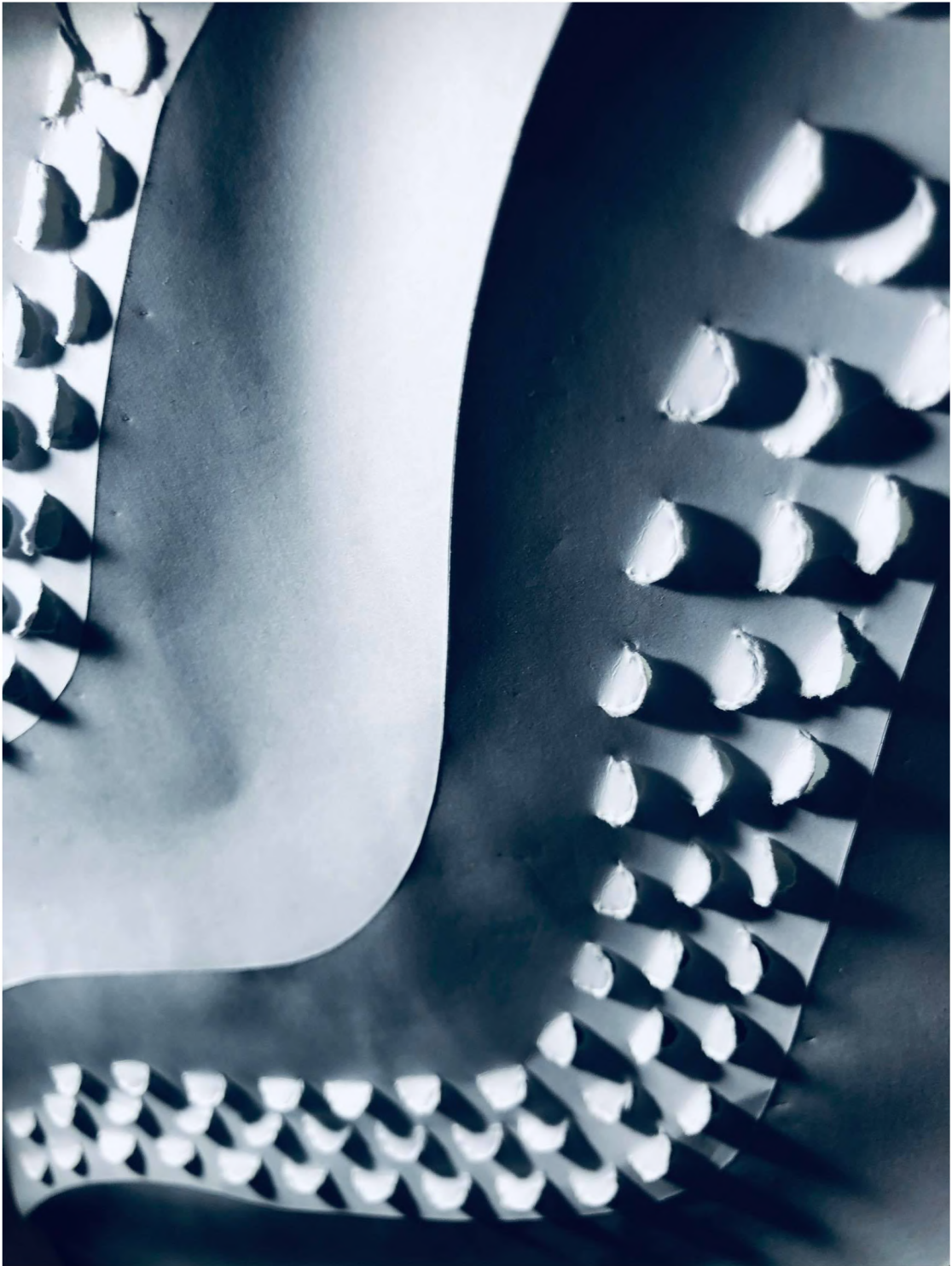


I could not choose between these 2 photographs, so I made a survey on Instagram.



I asked my followers which one is their favorite, and obviously the first one makes the majority.

FINAL  
PHOTOGRAPH





Presentation Board 1

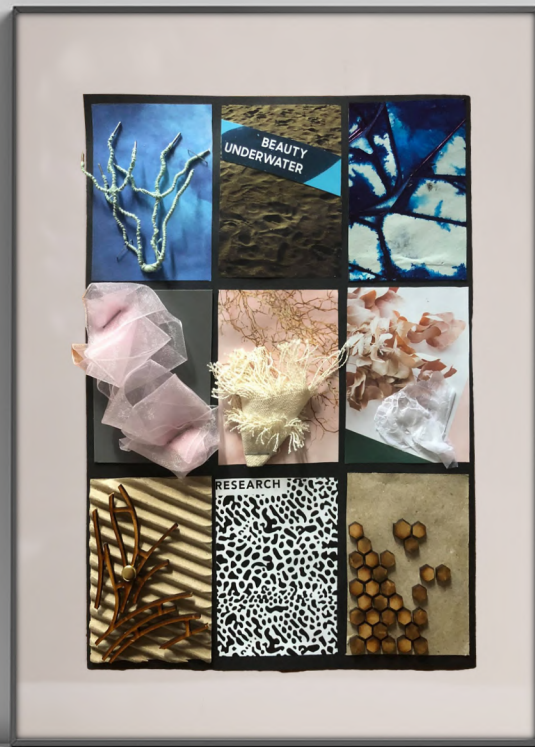
# CUT PAPER GRAPHIC



Presentation Board 2

# MATERIALITY & COMPOSITION

9x9 Tiles





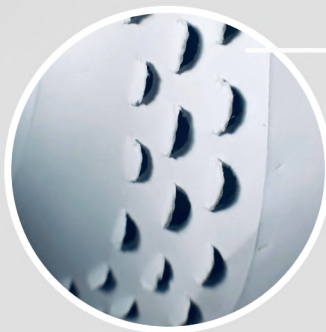
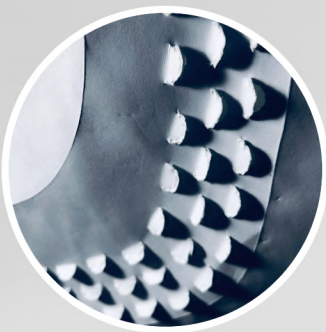
Presentation Board 3

# 3D PAPER SCULPTURE



Presentation Board 4

# PHOTOGRAPH





RAY ATAPO

# CREATIVE METHODOLOGY

